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Chaucer's knowledge of Horace,¹⁶ and indirectly upon the Lollius problem. And it has, perhaps, certain implications with reference to the version of the Prologue in which it occurs. Some of these points I wish to consider in another connection. The one thing which seems at present to be clear is the fact that Chaucer's "Etik" is not Aristotle, but Horace.

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A GERMAN ADAPTATION OF THE "BLUE BELLS OF SCOTLAND."

August Daniel von Binzer is well known as an enthusiastic Burschschafter at Jena (1817-1819), and as the author of the student songs "Wir hatten gebauet ein stattliches Haus" and "Stoszt an! Jena soll leben." Throughout the years of his activity as poet and novelist he was strongly influenced by English literature and English literary motives. While at Jena, Edward Young's "Night Thoughts" seem to have exerted a powerful influence upon him. Almost all his early letters to relatives and friends contain "night thoughts" à la Young, in which Binzer narrates many of his personal experiences. In 1826 he translated the First Night into German, notwithstanding the fact that up to that time numerous translations, good and bad, had appeared in Germany and appeased the German appetite for moralizing poetry. In 1829 he translated Benjamin Franklin's Autobiography, although a good translation of the original had been published in 1817. But perhaps the most interesting example of English influence upon Binzer is furnished by his "Die deutsche Heldenbraut."

To facilitate comparison with its source Binzer's poem is set opposite Annie McVicar Grant's popular song.

¹⁶The line from the eighteenth epistle may, of course, have stood as a gloss in Chaucer's manuscript of the *Policraticus*—a suggestion for which I am indebted to one of my students.

The Blue Bells of Scotland.

Oh, where, and oh, where
is your highland laddie
gone?

He is gone to fight the
French,
for King George upon
the throne;

And it's oh! in my heart,
that I wish him safe at
home!

What clothes, in what
clothes
is your highland laddie
clad?

His bonnet 's of the Saxon
green,
his waistcoat of the
plaid;

And it's oh! in my heart
that I love my highland
lad!

Suppose, oh, suppose
that your highland lad
should die?

The bagpipes shall play
over him,

I'll lay me down to cry;
And it's oh! in my heart
that I wish he may not
die.

Die deutsche Heldenbraut.

Wohin und wohin
mag dein Schatz gezogen
sein?

"Mein Schatz zog gegen
Frankreich
und liesz mich hier al-
lein!

Und ich wollt ich wär' mit
oder er wär' wieder
heim!"

Welch Gewand trug dein
Schatz,
als er aus nach Frank-
reich zog?

"Den Stutzhut mit dem
Eichenzweig,
den grau und grünen
Rock;

Und ich wollt' er wär' hier,
trüg den alten Kittel
noch."

Was fängst du wohl an,
wenn dein Schatz im
Felde blieb?

"Sie würden ihn begraben,
ich hätt' ihn ewig lieb—

Und ich wünsch', dasz
mein Schatz
noch daheim sein Hand-
werk trieb."

I am at this moment unable to state if Binzer's poem has ever appeared in print. The manuscript, which I found among the papers of the poet,¹ plainly bears the character of a first rough draft.

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ARNALDO SEGARIZZI: *La Poesia di Venezia.*

Venezia: Stab. Graf. Giovanni Fabris di Spiridione, MCMIX.

The unique conditions of life in Venice, the picturesqueness and romance of her institutions and history, the splendor of her civilization with

¹I hope to publish soon a biography of Binzer based upon a large amount of hitherto unknown material, furnished me through the kindness of Adolf Baron von Binzer, grandson of the poet.

its beauties and its corruption, no less than the vastness of her dominions and the exceptional nature of her independence among Italian states, have created around her a special literature with which that of Rome and Florence only of Italian cities can compare. From the labors of that brilliant series of scholars in the nineteenth century, Gamba, Cicogna, and Cecchetti with the coöperative production of the various societies for local research, the extent and nature of this enormous bulk of literature have been more or less diffusely known. In fact by the solid works of A. Belloni (*Gli Epigoni della Gerusalemme Liberata*, Padova, 1893) and the more recent *Storia della Rep. di Venezia nella poesia*, Milano, 1904, of M. Medin, the influence of Venetian history on the epic, and the general themes and forms of historical-political poetry, have been definitively established. But whatever the conditions, in the course of seven centuries, that produced this copious literature, a definite conception has given life to it all—the conception of the city itself, as a social, a political, an artistic unit, whether symbolized in the Lion-Evangelist of the Middle Ages or in the Queen Enthroned of the Renaissance.

To disengage this figure in its most typical expressions from a field allowing almost limitless choice and unrelieved by conspicuous marks of genius, was the task proposed by Prof. Segarizzi in this anthology. Voluminous contributions by him to the bibliography of Venice and a long series of attractive studies of the humanism of the Veneto, as well as of popular customs, were a previous guarantee of the scholarly method in fact apparent in the collection throughout. And though confessedly addressed to the general public, the tone of originality is evidenced in that the great majority of the citations, save for existence in inaccessible editions, are here given in full for the first time. And nearly half of the ninety titles are distinct contributions to the bibliography of Venetian poetry. Yet it should still be observed that after the extensive chapter devoted by Medin to the "poesia encomiastica," this can hardly be said to have been "trascurata"; and Prof. Segarizzi's book is most valuable when read as a development of that chapter.

On the "Name and Lion of Venice," for example, Medin had given numerous details; but

not only are the strong verses of Boiardo, describing the lion rising blood-stained from the waves, with feathered wings, and fish's tail, the paws raised threateningly on high, quite worth repeating in such a connection, but the new sonnet of Madrisio, with a vivid image of the faith- and home-defender, one paw on the Bible, the other holding the uplifted sword, gives, with the strong poem from Carlo Dottori, no inconsiderable literary merit to this section. Naturally most space is devoted to "Le lodi di Venezia." If, in the course of the forty-six specimens, the traditional themes are fairly well worn, the special title of each poem to citation in point of form or substance is generally convincing. No. VII, for instance, a poem apparently of the early Renaissance, with traces of the humanistic prejudice against the vulgar tongue and the usual quaint mixing of paganism and Christian symbols, also contains data on the personification of Venice, from their earliness not without value. The vision of the heavenly lady is executed with a hint at the dignity of Boethius' Philosophy; though her transformation "in terra sacra, e nuda—d'ogni vizio mortal—mirabilmente posta in mezzol'acque" is entirely in the temper of Renaissance fantasy. The selections are guided largely also by attention to their lyrical quality. To this we owe an attractive exile lament of Celio Magno, a curious letter of Franco Veronica, chiding her lover for omitting praises of Venice; and one or two dialogues—notable here, the debate between Naples and Venice as to their mutual advantages, in which Naples graciously admits her defeat; and that between Neptune and Mars, over Rome and Venice. The latter is almost an encyclopedia of the encomiastic concetti, and concludes with an imitation of the famous epigram of Sannazaro, cited in the dedication of Prof. Segarizzi's book, "Illam homines dices, hanc posuisse deos":

"E s'anteponer voi Marte a Nettuno
E s'anteponer voi al mare il Tebro,
E una vergine casta a una corrotta
. . . . Roma dirai
Fabbricata per man d'uomini soli,
Ma Venezia par man de'dei celesti.

The appointed referee, Paris the Trojan, answers in terms of the ancient oracle, "aio te Romanos vincere posse":

Quanto la lenta salice il cipresso,
 Quanto supera il mar un piccol rivo,
 Quanto supera il sol la bianca luna,
 Tanto Venezia tua supera Roma.

It is interesting also to note from these selections a tendency to deification of the city in poems that bear every stamp of deep sincerity, a tendency to substitute the ideal of local patriotism not only for the national but for the religious concept as well—the effect of which has been incalculable in retarding the formation of a modern political consciousness in Italy. For the rest, one of the most devout poems in the series is by Pietro Aretino! In addition to examples of satires against Venice, we have a chapter on her monuments and an extensive treatment of the “Le Feste e gli Usi.”

The book is equipped with an index, which aims conspicuously at brevity; it may be regretted only that the editor has not extended his occasional explanatory biographical notes to the symbolism of some of the poems. Without aid, the occasion of xv, “una dispietata e ria ventura” is unclear; Nos. v and xiv would likewise gain much from such editing. In the matter of text, further, Prof. Segarizzi has apparently adhered with one exception to the peculiarities of the manuscripts or editions consulted. The punctuation therefore is not always illuminating. It would have been safe perhaps also to remove in xxvii, a poem in the Genoese dialect, the query to *sentà sè* (*sè* < *sedem*; the other alternative would be *fè* < *fidem*), and to correct on p. 51, *riplende* for *risplende*; p. 191, *più* for *pì* in rhyme with *dì*; p. 77, *ben* for *bel*. On p. 73, *toco* seems meant for *teco*. *Cora*, p. 70, also seems doubtful; perhaps for *ora*. The metre at present is impossible.

Upon the exterior form of the book, a care has been expended for which the lovers of ornate printing will be grateful. The movable cover is decorated with a seventeenth century frontispiece and the chapters are separated with appropriate art reproductions in platinum, notably Carpacio's lion, and a smaller allegory of Paolo Veronese (which might also have been suggestively interpreted in such a secular book). The twelve point type, broadfaced, has angular trimmings and punctuation points. The page setting, rarely exceeding twenty lines, is noticeably conservative

and engaging, devoid entirely of distracting features: the strophes are placed slightly above the centre line and slightly toward the central fold, thus producing with unusual perfection the open page unity of the best models of the Renaissance.¹ The care of the revision and press-work is indicated by *Neptumus* for *Neptunus*, p. 3; *dir* for *dire*, p. 11; *mief* for *miei*, p. 32; an inverted letter in the title, p. 166; and two immaterial spreads: *broccati*, p. 101; and *oriental*, p. 123,—this in nearly two hundred and fifty pages of text.

Lovers of Venice no less than students of Venetian culture are indebted to Prof. Segarizzi for this valuable addition to the resources of Venetian studies. He has penetratingly shown the existence of a lacuna in our preceding classifications and filled this gap with regard both for the processes of scholarship and the claims of art. He promises in his brief preface to supplement this contribution with a new bibliography of the encomiastic literature of the nineteenth century.

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French Short Stories, edited with Notes and Vocabulary, by DOUGLAS LABAREE BUFFUM, Ph. D. New York: Henry Holt and Company, 1907. Pp. vi + 491.

Les Misérables par Victor Hugo, edited with Introduction, Notes and Vocabulary, by DOUGLAS LABAREE BUFFUM, Ph. D. New York: Henry Holt and Company, 1908. Pp. xvii + 566.

For the first of these volumes Dr. Buffum offers the following apology in the Preface: “In teaching classes in French, I have felt the need of a collection of Short Stories, chosen from as large a

¹ With this type and the line grouping adopted here, the avoidance of “white rivers,” as affecting the color scheme of the page, is of some importance, though rendered practically impossible for reasons of expense. There are unusually few occurrences of noticeable streaks: on p. 40 the second octave is practically bisected, and there are rare instances of lines crossing six verses (p. 47).